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EARL KIM 12 CAPRICES FOR SOLO VIOLIN: SURVEY OF HIS INNOVATIVE SOLO VIOLIN WRITING VIA HIS TWELVE LOVE LETTERS

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EARL KIM 12 CAPRICES FOR SOLO VIOLIN: SURVEY OF HIS INNOVATIVE SOLO VIOLIN WRITING VIA HIS TWELVE LOVE LETTERS

DISSERTATION

A dissertation submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in the College of Fine Arts at the University of Kentucky

By
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Lexington, Kentucky

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2017

ABSTRACT OF DISSERTATION

EARL KIM 12 CAPRICES FOR SOLO VIOLIN:
SURVEY OF HIS INNOVATIVE SOLO VIOLIN WRITING
VIA HIS TWELVE LOVE LETTERS

The purpose of this project is to bring Kim's caprices into the mainstream violin literature through a three-prong approach by examining each caprice via musical analysis, technical analysis, and by investigating its pedagogical merit. After inspecting each caprice through three different lenses mentioned above, the paper will organize the twelve caprices around a tripartite structure; serial, atonal, and free tonal.

The work opens with a six-measure *Motto*. While the relationship between the *Motto* and the rest of the work is not immediately clear, thorough musical and formal analysis will provide insight into the work's cohesion.

This project will also examine pedagogically what specific technical challenges lay in selected caprices and how to solve thorny problems. The caprices are truly innovative in a sense that they present opportunities to understand non-tonal polyphonic writing on what is supposed to be a monophonic instrument while expanding the tradition of the Violin Caprice.

KEYWORDS: Violin, Caprices, Earl Kim, Violin Pedagogy, Serialism, Minimalism

Chi Young Song

May 15, 2017

EARL KIM 12 CAPRICES FOR SOLO VIOLIN: SURVEY OF HIS INNOVATIVE SOLO VIOLIN WRITING VIA HIS TWELVE LOVE LETTERS

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May 15, 2017

To J who is truly a force of nature
and without whom I would not be here.

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INTRODUCTION OF THE COMPOSER

One of the most prolific American pupils of Arnold Schoenberg, Earl Kim, was born in 1920 in California to a Korean family. His first musical training began at the age of nine on the piano and when he was nineteen he started his studies with Schoenberg at the University of California, Los Angeles. The year 1940 presented him with an opportunity to study with Ernest Bloch at the University of California, Berkeley but World War II soon interrupted it. During the war he served in the US Army Intelligence Service and his experience as a combat intelligence officer later became musical inspiration for many of his works. After the war, he returned to UC Berkeley and resumed his studies with Roger Sessions. As a passionate educator, he taught at Princeton along side a who's-who of American composers such as Milton Babbitt, Eddie Cone, and Roger Sessions.[1] He later taught at Harvard between 1967 and 1990 and resided in Massachusetts until his death in 1998. Kim held and received prestigious honors including the James Edward Ditson Professor of Music at Harvard and awards from the National Institute of Arts and Letters, the Ingram Merrill foundation, the Fromm foundation, the Guggenheim foundation, the Koussevitzky foundation, the Naumburg foundation, the Brandeis Creative Arts Medal, and the Mark Horbitt Award of the Boston Symphony to name a few.

His compositional language is distinctive. Despite the fact that one of his mentors was the founder of the Second Viennese School, he was not interested in serialism all that much. His works display a beautiful continuity and when he did compose a serial work, there is a Berg-ian flexibility to it. While one might expect to hear an oriental musical

[1] His students include John Adams, Peter Maxwell Davies, and Jan Swafford.

influence in his style given his Korean heritage, his language is quintessentially European.[2] He confesses in an interview with Bruce Duffie that he sought out Korean ideas only once.[3] If one were to pigeonhole his compositional style, his "orientalism" is reflected in his economical use of musical elements, precision of notation and indications, and gracefully restrained tone that permeates his work.

INTRODUCTION OF THE WORK

Kim wrote the *12 Caprices for Solo Violin* between March 23 and July 2 of 1980. Violin virtuoso Itzhak Perlman, who premiered Kim's violin concerto the previous year, commissioned the work with a grant from the National Endowment for the Arts. Dedicated to his daughter, Eva Kim, the first performance of the *12 Caprices for Solo Violin* took place on December 5, 1982 at Avery Fisher Hall in New York City by Perlman. Kim utilizes a great variety of compositional elements throughout the twelve caprices:

Serial works: *Motto*, 3, 4, 8, 9
Non-serial atonal works (set theory): *Motto*, 1, 6
Free tonal works: 2, 5, 7, 10, 11, 12

While some argue that Kim intentionally left more freedom of interpretation up to the performer, his rhythmic notations and sophisticated musical indications prove otherwise.[4] In fact, Kim is known for not attending performances of his works unless he was involved in the rehearsal process and performers were often stunned by his

[2] Davies, Peter Maxwell. "The Young Composer in America." Tempo, New Series, no. 72 (1965): 2-6. http://www.jstor.org.ezproxy.library.astate.edu/stable/943721.
[3] Bruce Duffie, "Composer / Pianist Earl Kim A Conversation with Bruce Duffie," http://www.bruceduffie.com/kim.html, (May 29, 1995).
[4] Marks, Kent. "The Interior Monologue in Earl Kim's Violin Concerto." Perspectives of New Music 34, no. 2 (1996): 106-31. doi:10.2307/833473.

specificity.[5] Most of the caprices have somewhat unusual directions seldom found in the violin literature: *Con affetto* in No. 2, *Veloce* in No. 3, *Da lontano* in No. 4, and *Teneramenta* in No. 7. Kim is extremely particular with dynamic indications, articulations, the duration of the whole performance, and even how to play the second verse when a phrase is repeated; clearly, he intended each caprice to be performed in a specific way.

Written in typical caprice fashion, the work requires a great deal of technical fluency on the part of the performer, from an absolute control of the bow to a high degree of dexterity from the left hand. Kim indicates this work to be performed without pause with an approximate duration of fourteen minutes.

REVIEW OF RELATED LITERATURE

Although the definition of Caprice, from the Italian *Capriccio*, has changed over time, the term is applied here in the traditional sense set forth by the Italian Baroque violinist Pietro Antonio Locatelli (1695 – 1764): a collection of virtuosic works for solo violin. In his *L'Arte del violino*, Op. 3 (1733), Locatelli pushed the boundaries of the Baroque instrument in ways that are still relevant to modern players. The variety of technical demands, from multiple stops, extended positions, and fast finger action of the left hand to rapid string crossing, slurred-staccato, and ricochet of the bow, make Locatelli's Op. 3 a seminal work in the genre. Another celebrated Italian violinist, Niccolò Paganini (1782 – 1840), contributed the *24 Caprices for Solo Violin*, Op. 1 (1802 – 1817). In it, Paganini attained the apex of violin technique and although it follows in the tradition of Locatelli's Op. 3, every technical element and level has been magnified

[5] Ibid.

and raised. French violinist Pierre Rode (1774 – 1830) wrote a beautiful set of twenty-four caprices in the harmonic language of his day that expands tonal awareness by employing all twenty-four keys. Whereas Locatelli and Paganini employ a conservative tonal palette that does not explore the distant keys of the time, pedagogically, violinists learn to play in all twenty-four keys through working on Rode's set. American composer George Rochberg's (1918 – 2005) *Caprice Variations* (1970), composed after he embarked on a new compositional language, consists of fifty-one variations on Paganini's famous twenty fourth caprice in A minor from the Op. 1 set with homages to Bach, Beethoven, Schubert, Brahms, Mahler, Webern, and Stravinsky. Rochberg places the famous theme at the end of the collection towards which the entire work gradually progresses.

METHODOLOGY

Primary sources include scores of Kim's *Caprices* published by Palindrome Press as well as the relevant literature discussed above and Cecylia Arzewski's live performance on YouTube; there is no commercial recording of the work extant at the time of this writing. Secondary sources include Kim's violin concerto (to examine his treatment of the violin) and articles on and by Kim (JSTOR, Grove, and concert reviews). One of my mentors from Boston, Dr. Jan Swafford, was a student of Kim during his time at Harvard. I interviewed Dr. Swafford about Earl Kim as a composer and pedagogue.

Formally speaking, there are two very distinctive features in Kim's *12 Caprices for Solo Violin*: the opening *Motto* and the influence of minimalism. When a composer writes a piece that opens with a *Motto*, there is a preconceived notion of how the rest of the work will play out. Because of the dominant nature and role of a motto, or head-

motif, composers have strived to compose mottos that are cohesive yet give plenty of room for development. This is precisely the reason why great mottos by Bach and Beethoven are often scalar.[6] It can establish an assertive musical idea while enabling a great deal of compositional freedom and continuity throughout a work. Kim handles the task of composing a motto that is musically fulfilling while not being too restricted to grow with aplomb. In the *12 Caprices for Solo Violin*, Kim's *Motto* is exquisitely musical with a compositional design that is developed and crafted to its full potential.

The first chapter will analyze each caprice organized around the tripartite structure mentioned above (serial, non-serial atonal, and free tonal) and examine the relationship between each caprice and the *Motto* as it relates to the influence of minimalism. As technique often goes hand in hand with pedagogy, the second chapter will present a detailed technical analysis with helpful tips on performance practice via selected caprices.

[6] Bach's subject from *Die Kunst der Fuge* and the theme from the second movement of Beethoven's Violin Concerto are good examples.

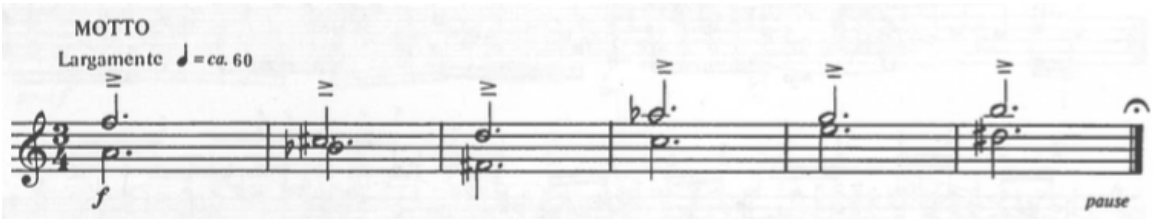
PART ONE
Chapter 1: Musical Analysis of the Work

MOTTO

Before discussing the caprices in detail, it is important to thoroughly inspect the *Motto* itself in order to better understand how the rest of the work is conceived. There is something to be said about using a device like a motto, philosophically speaking. In a way, the composer is binding himself or herself to a certain degree of minimalism in terms of restricting the musical material at his or her disposal. Formally, the *Motto*, or in a more Schoenberg-ian sense the head-motif, forms the seed from which all of the following caprices germinate. Therefore, as mentioned above, a motto not only has to be musically satisfying, but also has to feature elements that can be developed.

Kim opens the work with the stately *Motto,* marked *Largamente*, which consists of six double-stops elegantly arranged and palindromic in nature. Looking at each measure intervalically shows a m6 m3 m6 m6 m3 m6 (or M3 m3 M3 M3 m3 M3) grouped in two pairs of three double stops. These pairs of three double stops share the identical prime form of (0, 1, 4, 5, 8, 9).

[Figure 1. 1] *Motto*



Compositionally, the form of the 12 caprices is essentially that of a theme and variation. The *Motto* can be analyzed both with set theory and twelve-tone technique. Figure 1. 2 is a twelve-tone matrix based on the notes provided in the *Motto*.[7]

[7] This is intervallically laid out in the Caprice No. 3.

[Figure 1. 2] Matrix of the *Motto*

	I_0	I_4	I_8	I_5	I_1	I_9	I_7	I_3	I_{11}	I_2	I_6	I_{10}	
P_0	F	A	C#	Bb	F#	D	C	Ab	E	G	B	D#	R_0
P_8	C#	F	A	F#	D	Bb	Ab	E	C	D#	G	B	R_8
P_4	A	C#	F	D	Bb	F#	E	C	Ab	B	D#	G	R_4
P_7	C	E	Ab	F	C#	A	G	D#	B	D	F#	Bb	R_7
P_{11}	E	Ab	C	A	F	C#	B	G	D#	F#	Bb	D	R_{11}
P_3	Ab	C	E	C#	A	F	D#	B	G	Bb	D	F#	R_3
P_5	Bb	D	F#	D#	B	G	F	C#	A	C	E	Ab	R_5
P_9	D	F#	Bb	G	D#	B	A	F	C#	E	Ab	C	R_9
P_1	F#	Bb	D	B	G	D#	C#	A	F	Ab	C	E	R_1
P_{10}	D#	G	B	Ab	E	C	Bb	F#	D	F	A	C#	R_{10}
P_6	B	D#	G	E	C	Ab	F#	D	Bb	C#	F	A	R_6
P_2	G	B	D#	C	Ab	E	D	Bb	F#	A	C#	F	R_2
	RI_0	RI_4	RI_8	RI_5	RI_1	RI_9	RI_7	RI_3	RI_{11}	RI_2	RI_6	RI_{10}	

Harmonically, the *Motto* is a series of four augmented triads (F-A-C#, Bb-D-F#, Ab-C-E, G-B-D#). The symmetry of the *Motto* is quite beautiful and reveals a fundamental relationship to the physical properties of the violin: each augmented triad can employ an open string of the violin (G-D-A-E). Kim will exploit this relationship adroitly in several caprices.

Throughout the piece, Kim uses the *Motto*'s prime form, its twelve-tone row, and its melodic contour quite liberally. Although there is no concrete evidence as to how much of Berg-ian serialism impacted Kim, his liberal use of the twelve-tone row, in particular, verges on tonal in many places.

MUSICAL ANALYSES OF SERIAL WORKS

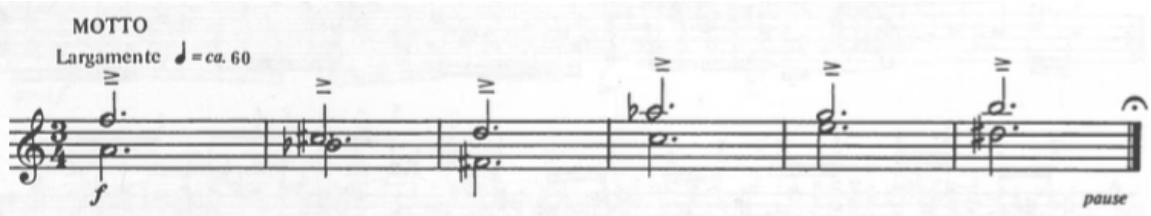
Caprice No. 3

Marked *Veloce*, this caprice is fiercely unrelenting. P0 of the matrix derived from *Motto* (Figure 1. 2) serves as an eighth-note pillar in which all twelve notes of the row are joined by chromatic runs in between (F to A, C# to Bb, etc.). As Figure 1.2 shows, the P0

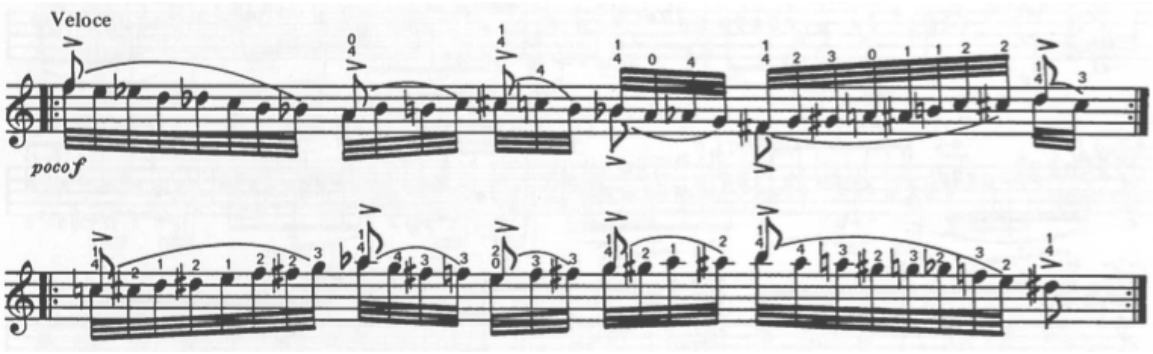
in the *Motto* is now spread out horizontally with notes that are in exactly the same register.

[Figure 1. 3] *Motto* and the first two measures of Caprice No. 3

Motto



Caprice No. 3



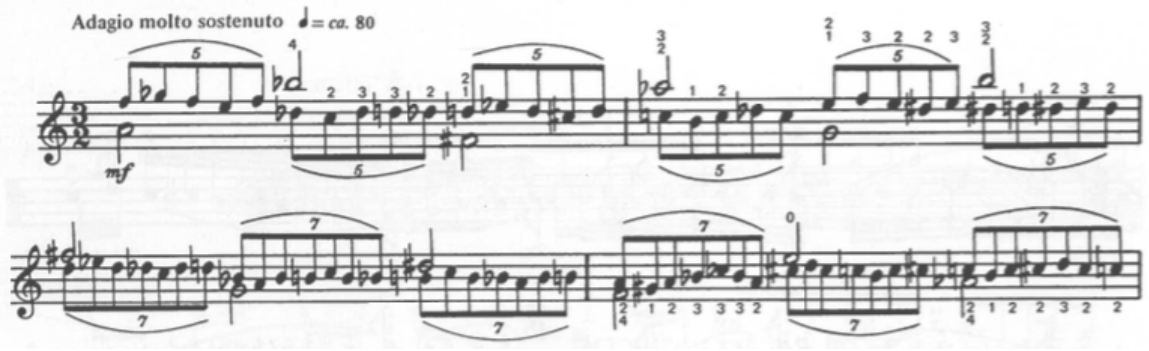
Kim breaks the P0 into two equal parts delineated by repeat signs. Each part, consisting of six notes, is repeated before moving onto the next part. After the initial statement of the P0, the row gains an audible significance through the octave doubling of each pitch of the row. This time, the row is not split in half with repeats, but is a full statement of the row, played twice. By doing so, Kim first accentuates the importance of the *Motto*'s prime form (0, 1, 4, 5, 8, 9) before insisting on the twelve-tone row of the *Motto*.

Kim then turns to an augmented C triad (C-E-G#) juxtaposed with an E-flat augmented triad spelled in inversion (G-B-Eb), which is repeated seven times.[8] These six notes form the last three measures of the *Motto*, enharmonically spelled. Again, the augmented quality of intervals from the *Motto* is reinforced in this section. The following *Largamente*, is a clear homage to the *Motto* in which the first four notes of P7 are used.

Caprice No. 4

Written in a triple meter, Kim uses four different rows from Figure 1.2 in this caprice, P0, P9, P6, and R10, respectfully, and the first notes of each beat form the rows. Each row alternates between hallmark intervals of the *Motto*, m6s, M3s, and their inversions (Figure 1. 4).

[Figure 1. 4] Caprice No. 4, mm. 1 – 4



It is important to note Kim's treatment of the "filling notes". Most of the time, they go up and down a half step, centering around an initial pitch from a row. Even if those notes go further than a half step, they always center around a particular pitch that belongs to the row being used. It gives a strong sense of unity between Caprice No. 3 and Caprice No. 4 as the P0 is exhaustively emphasized throughout. Another notable

[8] However, aurally, it sounds like an augmented triad beginning on G.

aspect of this caprice is Kim's rhythmic acceleration of subdivisions. The caprice starts with a quintuplet-division, proceeds to septuplets, and eventually progresses to nonuplets. This creates a natural accelerando which leads *attaca* to the next caprice (Caprice No. 5) that is considerably faster.

Caprice No. 8

Kim weaves the *Motto* into Caprice No. 8 in a very subtle and interesting fashion. As he has shown in earlier caprices, the *Motto* can be treated both horizontally (chords) and vertically (intervals). True to his Berg-ian flexibility, Kim still employs the notes of the *Motto*, but he reorders them. One interesting feature of the *Motto* is that it is explicitly written for two voices. This is indicated with the note stems pointing in both direction (up and down). As such, splitting the *Motto* into its two voices reveals how Kim relates the two. Each C major descending double stop scale is preceded by a grace note figure of two notes with an accented sixteenth note that forms the row. By isolating and laying out these dodecaphonic intrusions into C major's tonal space, the *Motto* can be seen. Looking at the top voice, or soprano, of the *Motto* a line can be created: F- C# - D, Ab - G - B. This correlates to Caprice 8 with a minor adjustment to the second and third notes (they are flipped): F – D – C#, A – G – B. He then takes the lower voice (alto) and uses the notes in reverse order, from right to left: D# - E – C, F# - Bb – A.

Caprice No. 8 can be approached from the perspective of serialism. Figure 1. 5 is a twelve-tone matrix on which Caprice No. 8 is based.

[Figure 1. 5] Matrix of Caprice No. 8

	I_0	I_9	I_8	I_3	I_2	I_6	I_{10}	I_{11}	I_7	I_1	I_5	I_4	
P_0	F	D	C#	Ab	G	B	D#	E	C	F#	Bb	A	R_0
P_3	Ab	F	E	B	Bb	D	F#	G	D#	A	C#	C	R_3
P_4	A	F#	F	C	B	D#	G	Ab	E	Bb	D	C#	R_4
P_9	D	B	Bb	F	E	Ab	C	C#	A	D#	G	F#	R_9
P_{10}	D#	C	B	F#	F	A	C#	D	Bb	E	Ab	G	R_{10}
P_6	B	Ab	G	D	C#	F	A	Bb	F#	C	E	D#	R_6
P_2	G	E	D#	Bb	A	C#	F	F#	D	Ab	C	B	R_2
P_1	F#	D#	D	A	Ab	C	E	F	C#	G	B	Bb	R_1
P_5	Bb	G	F#	C#	C	E	Ab	A	F	B	D#	D	R_5
P_{11}	E	C#	C	G	F#	Bb	D	D#	B	F	A	Ab	R_{11}
P_7	C	A	Ab	D#	D	F#	Bb	B	G	C#	F	E	R_7
P_8	C#	Bb	A	E	D#	G	B	C	Ab	D	F#	F	R_8
	RI_0	RI_9	RI_8	RI_3	RI_2	RI_6	RI_{10}	RI_{11}	RI_7	RI_1	RI_5	RI_4	

Each group of double-stops starts with an accented three-note pickup that is derived from P0, RI4, P6, RI10, P0, RI4, P6, and RI10. However, it must be noted that while the pickup groups do correspond with the mentioned rows, the first three pitches' order is altered for P0 (F-D-C#) when it appears for the second time. In the sixteenth measure, Kim brings back P0, stated with a minor alteration; this marks a change to the double-stop scale. It now ascends starting from the G string. The caprice closes with highly virtuosic C major arpeggios in thirty-second notes.

Caprice No. 9

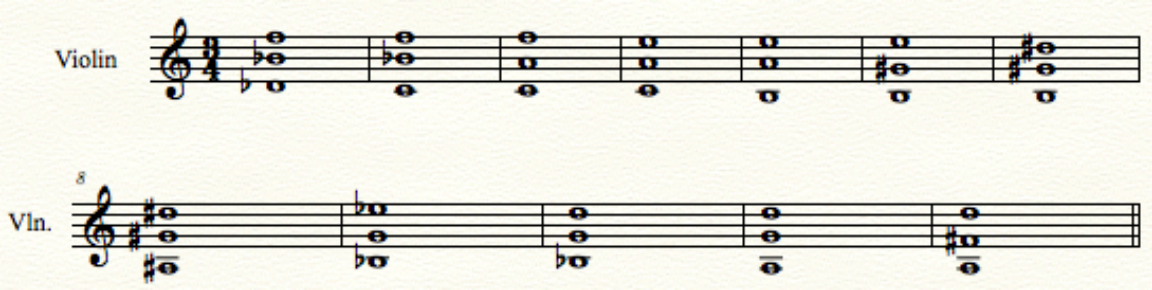
Caprice No. 9 continues the "free" use of the rows even further. It contains three distinctive sections in which twelve-tone technique is used only in the first section. At first, it is not abundantly clear exactly how this caprice is related to the *Motto*. However, closer examination of the *Motto*'s matrix provides a key to understanding its influence on this caprice. As mentioned above, the *Motto* contains many different musical properties. Not only does it form a twelve-tone row, it is also a pair of identical prime froms of (0, 1,

4, 5, 8, 9). The twelve notes used in the first two measures of the caprice, E-G#-A-C-C#-F-B-G-Gb-Eb-D-Bb, are a pair of (0, 1, 4, 5, 8, 9). That is entirely because the first section of the caprice is based on the *Motto*'s matrix.[9] The first section uses pitches from P11, RI6, RI1, and P6, respectfully.

Prime form indicates relative distance (number of half steps) between given pitches. Twelve-tone matrices are also constructed based on how many half step are between the notes. Consequently, each measure containing six notes can be seen as a transposition of the prime form as they come from the same matrix as the *Motto*.

The second section of the caprice embarks on a harmonically varied journey based on tertian harmony. The harmony is slow moving, changing by measure, even though the arpeggiation and change of register make it seem otherwise. Beginning on a Bb minor triad and spaced over three strings, each measure lowers one pitch by a half step until D major is reached.

[Figure 1. 6] Harmonic reduction of the second section of Caprice No. 9



The third section, marked *Leggiero*, starts with a solid emphasis on the key of E-flat major. Kim then develops the rest of the caprice through the circle of fifths. Interestingly, the notes that have tenuto markings form their own circle of fifths

[9] The caprice opens with P11 from the *Motto*'s matrix.

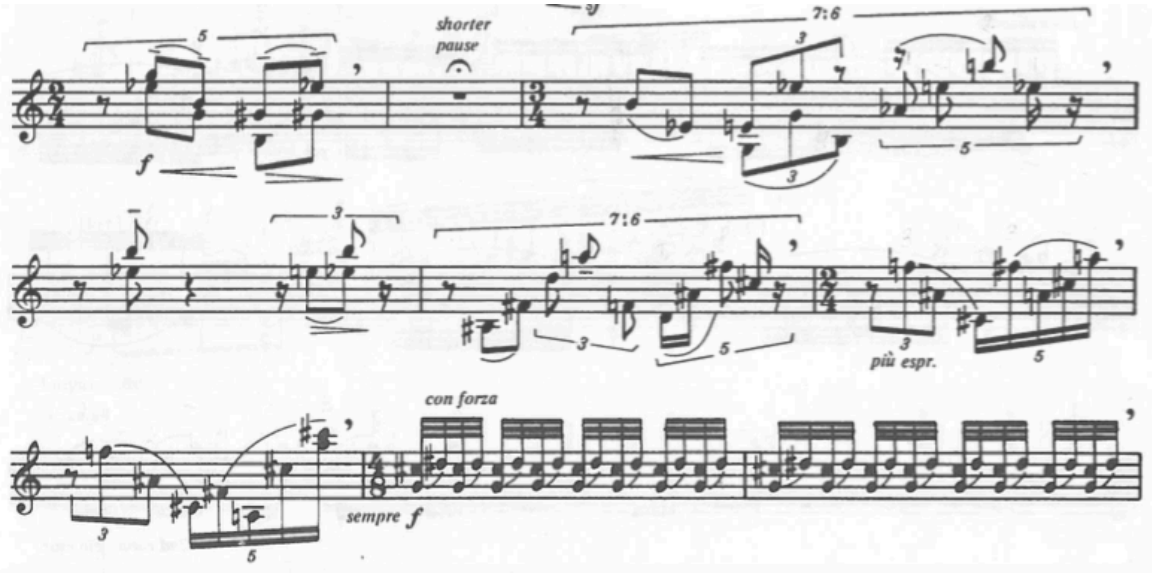
progression starting on an A. The last six measure seem to get stuck on a G major arpeggio.

MUSICAL ANALYSES OF NON-SERIAL ATONAL WORKS

Caprice No. 1

Intervallically speaking, Caprice No. 1 resembles the *Motto* by heavily employing sixths and thirds. It was determined at the beginning of the chapter that the *Motto* consists of two groups of three double-stops that share an identical prime form of (0, 1, 4, 5, 8, 9). In Caprice No. 1, Kim's use and modification of the prime form (0, 1, 4, 5, 8, 9) is evident from the beginning of the caprice. A subset of the prime form, (0, 1, 4, 8) is presented in the first section of the caprice and three forceful statements of (0, 1, 4, 8) are separated by three short pauses. After the first section, Kim utilizes a slightly larger subset of the prime form, (0, 1, 4, 5, 8) for the next two measures. The emotional intensity is magnified by the absence of short pauses as well as an even higher degree of rhythmic complexity (Figure 1. 7).

[Figure 1. 7] Caprice No. 1, mm. 6 – 14



Kim's careful treatment of the added note, E, in the second section must be closely examined. The symmetry of the meter, subdivision of each beat, and effective use of rests as well as Kim's choice of register make the E act almost in a functional harmonic manner. A respelling of Eb-B to D#-B elucidates the leading-tone implication of this pairing. Since these four notes share the last four pitches of the *Motto* this leading-tone/dominant-tonic relationship is expressed to the listener.

The last section, which consists of three measures, is a full statement of the prime form (0, 1, 4, 5, 8, 9). In this section, Kim's subdivision of the beat is significantly more complex than the preceding section.

Another interesting feature of this caprice is seen in Kim's free use of the tone matrix. While set theory clarifies the pitch classes used, Kim relates this caprice to the *Motto*'s matrix. Looking at P10 elucidates the relationship between the pitch classes and the row by highlighting Kim's free use of the row. In the opening phrase, Kim employs the first five notes of the row traditionally albeit with some of the flexibility of note repetition that is inherent in his style (Eb-G-B-G#-E). In measure 10, Kim introduces the second half of the row, yet he does not adhere strictly to the order of the notes (Bb-F#-D-A-F-C#). Kim inverts F and A to highlight the interval of the 5th between D and A. This is significant in that it brings out Kim's predilection in the caprices for larger intervals. There is a conspicuous lack of C in the tone row (which may have implications for Caprice No. 7 where C is featured prominently as a pedal point). By altering the order of the P10 row, set theory makes the relationship between the two halves of this caprice much clearer. Measure 13 abruptly interrupts the flow of this rhythmically charged caprice with a minimalistic outburst marked to be played *con forza* of G – C# to D# in

repeated thirty-second couplets. This alternation of C# - D# comes back with a vengeance in Caprice No. 5. After this outburst there is a return to the preceding material using R10 (in proper order, unlike this first statement of this material in measure 10). The C# curiously lingers as a left hand pizzicato, a sort of pale shadow from the hammering *con forza* before.

Caprice No. 6

The indication *Da lontano* (from afar) is successfully created by the use of the mute, artificial harmonics, and fast quintuplets that use octave displacement in which the sound quickly evaporates. In Caprice No. 6, (0, 1, 2, 5, 7) is the prevailing prime form. Each of these cells are repeated for four and a half times before the double-stop of Bb and D. He then transposes the prime form up a whole-step (T2) and repeats this procedure before closing with a D and F# double-stop. The repetition of the rhythm and (0,1, 2, 5, 7) is never dull due to Kim's choice of different timbres (bowed and plucked notes) and sudden change of register in the second section, which resembles the technique of invertible counterpoint. The caprice ends with powerful, sustained double stops that anticipate the key of F, which is answered by Caprice No. 7.

This caprice is generated from the *Motto*'s I7 and P11. Using the last seven notes of the each group, Kim omits the ninth note of the each row and replaces it with the second note of each row. For P11, Kim replaces D# with G#, and C# with Ab for I7.[10]

[10] See Figure 1. 2.

Caprice No. 2

In Caprice No. 2, Kim's selective use of notes from the *Motto*'s prime form, (0, 1, 4, 5, 8, 9) creates an audible sensation that is similar to the *Motto* itself (as well as Caprice No. 1) and yet free tonal.

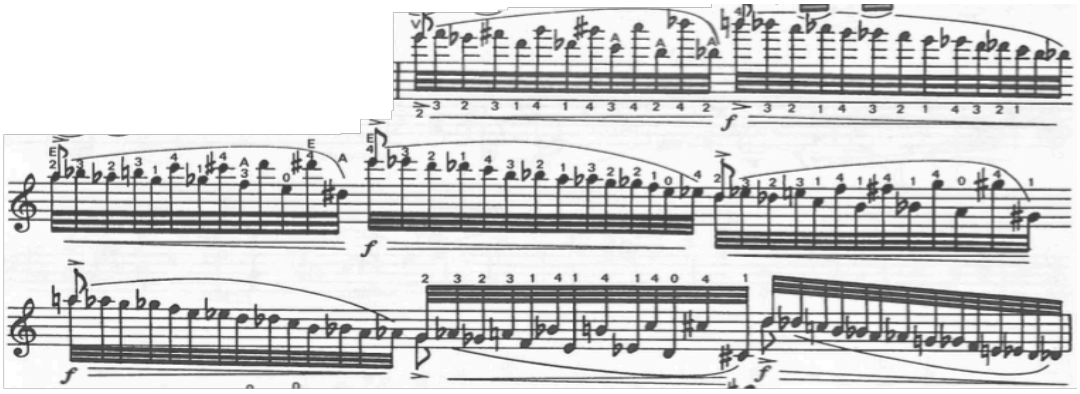
It must be noted that the prime form dictates relationships between different pitches. In other words, prime form should be seen as the numeric expression of certain intervals rather than specific pitches. In that sense, the prime form (0, 1, 4, 5, 8, 9) can be seen as a pair of augmented triads (0, 4, 8) and its transposition by one half-step. The implication here is that there is endless potential to render this particular prime form in a tonal idiom.

Caprice No. 2 starts with a subset of the prime form (0, 1, 5, 8). Kim arranged the pitches peculiarly and as a result, there is a strong tonal center of B-flat minor. Again, as presented in the *Motto*, Kim relies on the thirds and sixths (the unmistakable flat-sixth, Gb, and lowered third, Db) to create a tonal center. After the strong statement of B-flat minor, the prime form, (0, 1, 4, 5, 8, 9), is expressed in its entirety. As the meter changes from 6/8 to 3/8, Kim slowly departs from the use of pitch-class sets and gradually move towards utilizing augmented triads. Therefore, when the meter changes back to 6/8 with the presence of (0, 1, 5, 8), the transition is fairly smooth even when it ventures into different keys soon after the meter change. The zigzagging motion of each voice is the predominant melodic contour of this caprice through which the caprice goes through A-flat major, D-flat major, E minor, and B major.

Caprice No. 5

Caprice No. 5 is a great example of a musical joke by Kim. It starts with a series of circle of fifths tonal centers that correlate with the open strings of the violin in descending order, E-A-D-G. The following section brings back elements from the previous caprices but it is harmonically unsettled due to the frequent use of octatonic scales.[11] By nature, octatonic scales do not have a strong harmonic focal point. However, Kim's long and constant focus on D# anticipates the next note, E. When the D# finally fulfills its duty as a leading tone, the E launches a fiery chromatic passage that is devilishly tricky. Each eighth-note outlines again the circle of fifths (E-B, A-E, D-A etc.) that is connected by two types of chromatic scales. The first intervallically criss-crosses (F-Eb-F#-D-G-Db etc.) and the second is a standard descending chromatic scale (Figure 1. 8).

[Figure 1. 8] Caprice No. 5, m. 28

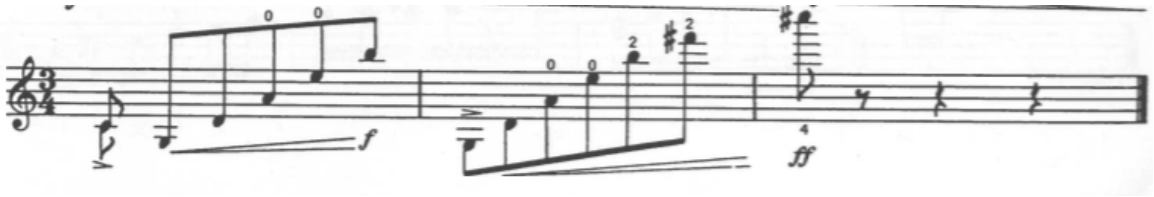


As seen in Figure 1. 7, this codetta returns to the opening's harmonic progression, but blurs this straightforward idea with chromatic scales. If the climax accentuated the descending order of the open strings of the violin, the last three measures flip it around,

[11] The C#-D# couplet from Caprice No. 1 is one of the prominent motives used in this caprice.

starting from the bottom string G and going up. Kim humorously adds what sounds like a fifth string to the violin going from G-D-A-E to B and going higher from G-D-A-E-B to F#-C#, which finishes the caprice with a flourish (Figure 1. 9).

[Figure 1. 9] The end of Caprice No. 5



Caprice No. 7

If Caprice No. 6 longs for the key of F, Caprice No. 7 finally remedies it. Marked *Teneramente* (tenderly) it opens, unmuted, on a B-flat against a C (the C is used as a pedal point in this caprice). Caprice No. 7 is written as a duet with two voices, indicated by stem direction. It has all the proper elements to be in F major but it is aurally ambiguous because Kim never completes a scale nor provides strong functionally harmonic motion. Measure twelve provides a reference point when the caprice intimates D minor but the tonal structure quickly becomes unclear when, at the end of the caprice, Kim starts a D minor scale (with C#) that eventually becomes modal. The last five measures are no longer marked as two voices.[12]

The trademark intervals from the *Motto*, minor thirds and minor sixths, are clearly present and the melodic contour between the two voices resemble that of the *Motto*. As determined earlier, the *Motto* divides itself into a pair of double-stops and each of them has two voices that move contrarily, open-close-open. In Caprice No. 7, the movement

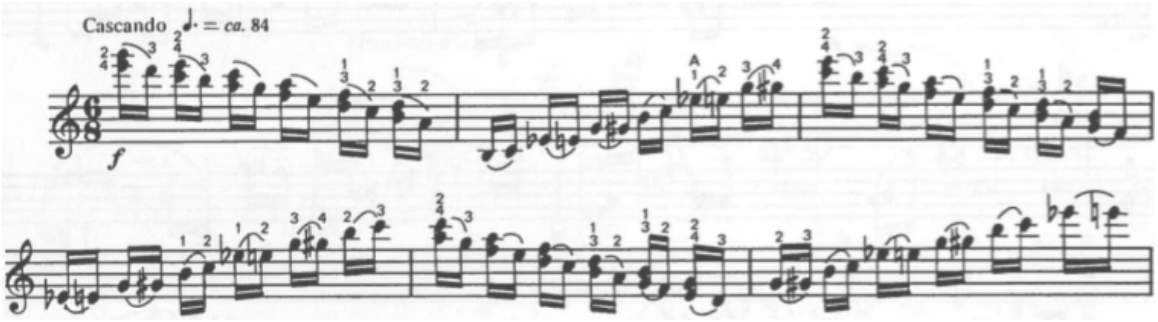
[12] This change of voicing foreshadows Caprice No. 8, which opens with what can be seen as a continuing idea from Caprice No. 7.

of the two voices is clearly independent, which creates a sonic sensation that is akin to the "open-close-open" motion of the *Motto*.

Caprice No. 10

Caprice No. 10 signals an unwinding of the tension and energy that has been building in the nine previous caprices. The caprice is simple in construction and features two harmonic elements at play: puerile diatonicism contrasted with the stark clashing of two augmented triads a minor second apart – a chiaroscuro effect painted in sound. As discussed in the *Motto*, the representative prime form is (0, 1, 4, 5, 8, 9). The first measure, and every other measure thereafter, is a straightforward descending diatonic C major pitch set that is embellished with thirds and spans an octave and a seventh. The second measure, and consequently every other measure after that, is a combination of two augmented triads a minor second apart (B-Eb-G and C-E-G#) which utilizes the first six notes of the *Motto*'s P6 row. (Figure 1. 10).

[Figure 1. 10] Caprice No. 10, mm. 1 – 6



Caprice No. 11

Caprice No. 11 is the shortest caprice in length and the most economical in the use of material: a five-note pitch set using notes from E major.[13] Looking at the core pitches excluding D# as it only appears in the first and the fifth measures of the caprice (a

[13] E-G#-A-C#-D#

sort of secondary dominant leading to E), it is easy to detect (0, 1, 5, 8) as a subset of the prime form from the *Motto*. Harkening back to the preceding caprices, the C#-D# relation is echoed, however subtly. Even though G# functions as a leading tone to A, the focus on C#-E leaves a feeling of incompleteness. While written in 3/4, Kim divides each measure into two groups of three eighth-notes. The second group consists of a harmonically static C#-E double-stop, which is repeated until the penultimate measure.

Caprice No. 12

Marked *Semplice*, Caprice No. 12 has a lovely subtlety and continuity. In ternary form, Kim starts the A section of the caprice with a simple back and forth motion between E minor and D major reminiscent of a Berceuse or lullaby. This is reinforced by the 3/4 meter with a strong pulse on beat one. The beautifully written B section is in E major. The rhythmic motion is faster here, now in 2/4 with active sixteenth-note off beats. A strong authentic cadence in E major signals the return of the A section.

Although it does not resemble the *Motto* on the surface, a closer look at the twelve-tone matrix reveals its relationship to the *Motto*. P0 strongly suggests a few different keys; A major, D major, E minor, and B major. And, not surprisingly, these are the keys that the twelfth caprice travels through.

PART ONE

Chapter 2: Pedagogical Values and Technical Analyses of Selected Caprices

PEDAGOGICAL VALUES

Kim did not intend the *12 Caprices for Solo Violin* to be performed by amateur or intermediate-level violinists. Anyone who attempts to perform this work needs to have a strong sense of rhythm, intonation, and personal voice. One must be able to intellectually see how each caprice is constructed and needs to have a command of the instrument to execute his or her musical convictions.

The right hand (bow) technique of the violin family has developed rather consistently and gradually over the centuries. Going back to Locatelli's Op. 3, practically all of the right hand technique of the violin that we still use today was already present during his time.[14] Multiple-stop playing, string crossing, slurred-staccato, and ricochet are only a few examples of the technique Locatelli used in his Op.3 and it is evident that the development of the right hand technique was already well established during his time. Arguably, it has not evolved any further than that even to this day.

When it comes to the left hand, however, there are seminal works that have pushed the left hand technique to the next level. Bach's *Six Sonatas and Partitas for Solo Violin* (BWV 1001-1006) tested the limits of left hand technique during the Baroque Era along with the polyphonic writing on an instrument that was just conceived for monophonic writing. Paganini's *Caprices* Op. 1 shattered what was perceived to be possible on the violin. Violinists were required to learn to play thirteenths, double-stop runs in tenths, and fast fingered-octave passages. Paganini's world-altering innovation of violin technique rippled through the western world influencing other instrumentalists such as Liszt.

[14] Even with the evolution of the bow to the Tourte style.

The pedagogical value in Kim's *12 Caprices for Solo Violin* largely comes from what is required of the left hand. Traditionally speaking, violin players have mastered techniques through learning and studying works from eras past. Many etudes from the Classical Era are still relevant, Rodolphe Kreutzer's set of etudes being one of them. As most violin etudes and caprices are tonal, violinists are trained to move his or her fingers in certain patterns that are diatonically designed. Naturally, playing serial or atonal works does not sit on the left hand as comfortably as conventional tonal works as there is no hierarchy between the pitches, rendering diatonic finger patterns moot. Also, with notes in atonal music, violinists are faced with associating notes with certain spots on the fingerboard rather than knowing different positions and their relationships. The value of Kim's *12 Caprices for Solo Violin* in violin literature is that violinists can hone and solidify extended left hand technique written in a twentieth century idiom pertinent to many composers. This chapter will navigate through pedagogical and technical aspects of this work via selected caprices: Nos. 3, 4, and 5.[15]

TECHNICAL ANALYSES

Caprice No. 3

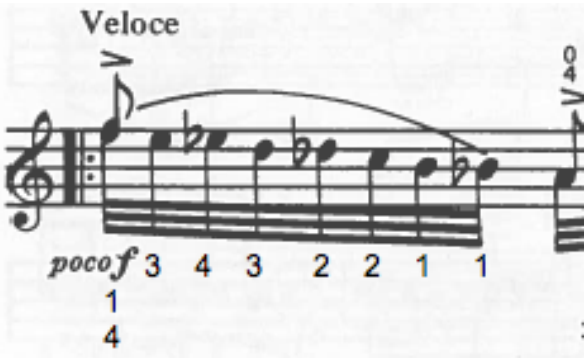
There are mainly two ways of playing chromatic scales. The first one is what is often regarded as the old-school way of playing where each finger shifts to play the next chromatic note (0-1-1-2-2) without moving the thumb. The second kind involves more shifting back and forth between a few different positions, which creates 0-1-2-1-2-3-4-0 pattern. In Caprice No. 3, members of the P0 row are played as a unison or an octave over two strings with chromatic notes in between (Figure 2. 1). The greatest challenge

[15] These three caprices are chosen because they are a good representation of physical application of the twentieth century idiom to the violin.

here is the rapid change between contraction (chromatic passage work) and expansion (unison and octave double-stops) of the left hand as well as mastering the different ways to play chromatic scales.

The tempo (*Veloce*) and thirty-second notes do not give any time to prepare or organize the hand between contractions and expansions in the moment. Therefore, it is crucial to choose the appropriate kind of chromatic fingering for each group beforehand. It is advisable to use a combination of the two on the first group.

[Figure 2. 1] Song's suggested fingerings at the bottom of the staff



As Figure 2. 1 shows, using 4-3-4-3 provides an audibly cleaner chromatic line than 4-4-3-3 as the fourth finger is often weaker than the other fingers. However, towards the end of the group, 2-2-1-1 works better than 2-1-2-1 as it does not disrupt the hand frame in the first position before starting the next group.

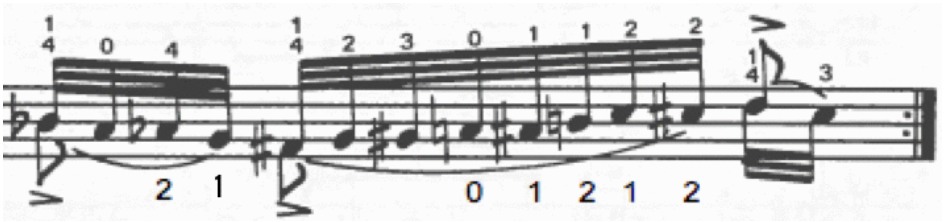
Perlman's fingering suggestion (Figure 2. 2) for the fourth and the fifth groups does not play as comfortably for ordinary violinists that have smaller hands.[16]

[16] Besides his incredible musicianship, Perlman has very large hands and fingers, which alters how he approaches fingerings – especially in the higher positions.

[Figure 2. 2] Perlman's suggested fingerings

Using the open string to shift to a different position for the following passage works well in the fourth and the fifth groups of the first measure (Figure 2. 3).

[Figure 2. 3] Song's suggested fingerings at the bottom of the staff



Following the fingering in Figure 2. 3, the left hand is already in place for the F# before going back to the first position using another open string. Between the last four notes of the fifth group and the sixth group, it is suitable to use 1-2-1-2 than 1-1-2-2 because sliding for 1-1-2-2 can create a lag or bump in the flow of the left hand; 1-2-1-2 creates a momentum in which the hand frame is consistently moving to a higher position and makes getting to the D a more natural movement.

Caprice No. 4 and Caprice No. 5

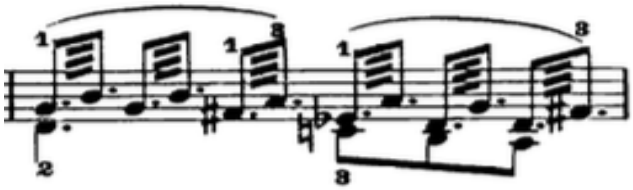
Although there is no apparent reason harmonically or otherwise for doing so, Kim connects these two caprices using *attacca*. They require an incredible degree of left hand flexibility as well as carefully measured intonation work that is essential for the structure of the caprices.

Caprice No. 4 opens with turning quintuplets over pedal half-notes. The first group in the second measure poses a significant challenge and questions whether the length of the pedal notes should be taken literally.

[Figure 2. 4] Caprice No. 4, mm. 1 – 4

Looking at Figure 2. 5, violinists are faced with a dilemma: either shorten the pedal note or play it as written with considerable distortion of the hand and intonation security. The latter option is extremely uncomfortable due to the fact that the fifth needs to be played either with two fingers or by turning the hand little bit to touch the lower string. As overly complicated as it seems, famous violin caprice composers such as Paganini often used this technique (Figure 2. 5).[17]

[Figure 2. 5] Paganini Caprice No. 6



The seventh measure asserts that the pedal notes should indeed be played shortly. It does not make sense (nor is it possible) to sustain the pedal note when the moving voices leap over two octaves. As mentioned in the previous chapter, Kim creates a rhythmic accelerando by increasing the number of subdivisions within each beat. Players

[17] The third group plays a fifth with two fingers.

must keep the same pulse in order to serve the composer's intent, which will influence one's choice of fingerings depending on the size and specifics of each hand.

Extreme precision of intonation and transcendental flexibility from the left hand mark the technical challenges of the Caprice No. 5. To reiterate the point made earlier, the violin literature and violin etude literature evolved around a conventional tonal system. As violinists are limited with four fingers and four strings, most of the repertoire has been written based on and around a specific hand movement that favors this tonal system. As technically innovative as Paganini is in his Op. 1, it is still entirely grounded in common practice period tonality and all notes are arranged so that the violinists' left hands move diatonically. However, Kim's Caprice No. 5 challenges such conventions.

Compositional elements frequently used in this caprice, octatonic scales, diminished eights, and major ninths, intentionally remove the "glue" between the notes so that no note is more important than the others. Naturally, violinists face challenges where notes do not feel comfortable under the fingers due to the conflict between their non-diatonic nature and a long-held tradition of left hand work. Consequently, one's aural ability to determine the interval helps good intonation possible. Because of the nature of string instruments in which pitches are determined by available string length between the nut and the bridge and its ratio-specific divisions, the space between fingers gets smaller as it gets higher on the fingerboard. However, it is important to keep the same fingerings for the same intervals even when they change registers by an octave. Besides the fact that this caprice contains unusual intervals (mainly diminished octaves and major ninths, as mentioned above), registral changes happen rapidly and changing fingerings for the higher register (higher on the fingerboard) can potentially create unstable intonation.

Slow practicing of one-finger, octave-leap shifting is necessary in order to secure intonation.

Only one type of octatonic scale is present in this caprice, [Oct 2, 3] starting on C#. Octatonic scales are fundamentally awkward to play on the violin because it requires all four fingers in action but the fingers do not touch the same spots as one changes strings or positions. Thus, instead of thinking of an octatonic scale as a scale that involves two different positions that are half-step apart, violinists may approach them without consideration to positions.

CONCLUSION

When addressing minimalism in music many think of a compositional device in which an extremely limited musical idea is repeated ad infinitum. In fact, many commercially successful works by Phillip Glass and Steve Reich take such a form. However, it is necessary to go back to the origin and philosophy behind minimalism. In every area of human civilization, when there is an action, it is always followed by a reaction. Arguably, minimalism was a reaction and ultimate answer to Modernism in music. Composers began controlling and restricting musical materials and the practice became so meticulous to a point where composers like Reich wrote phase music with almost no human emotions or by-passed human performers entirely. Kim, however manages to find a beautiful balance between the philosophy of minimalism and expressiveness of the art form.

In his use of serialism, Kim was truly free in expressing his musical ideas. Being a pupil of Schoenberg and a colleague of Babbitt during his time at Princeton, one would assume that Kim would strictly adhere to the rules of serialism. However, Kim clearly understood where Schoenberg came from when he turned to serialism. Schoenberg might have broken tonality but he never escaped from Romanticism. Kim's view of Schoenberg and his serialism, as shown in the first chapter, is that Schoenberg expanded Romanticism. As such, Kim treats serialism as one of the many tools at his disposal rather than to compose a serial piece for the sake of serialism.

As discussed in the first chapter, opening a work with a *Motto* means that the composer is committing himself or herself to a predetermined view of the overall work. Kim, in fact, indicated the work to be performed without pause in order to connect the

Motto and the twelve caprices. When performed in succession, Kim's core narrative is quite clear in that the entire work sprouts from a simple six-measure *Motto*. Therefore, now that the tripartite in-depth analysis is behind us, it is important to trace the work in the order that Kim perceived.

Kim's *Motto* is stunning in every sense of the word. It is emotionally charged and violinistically beautiful. Compositionally, not only does it form a twelve-tone row, it also is a pair of three double-stops that share the same prime form, (0, 1, 4, 5, 8, 9), which translates into two augmented triads for each pair. These attributes offer nearly an infinite number of opportunities for the *Motto* to be varied. Moreover, Kim may still take a minimalist approach, but the outcome will be nothing like any other minimalist work.

Caprice No. 1 focuses on the prime form of the *Motto*. Typically, prime forms are difficult to detect, aurally.[18] However, due to the fact that Kim's prime form creates two augmented triads, listeners can identify auditory similarities between the *Motto* and the Caprice No. 1, even when only a subset is used.

In Caprice No. 2, Kim steps away from the prime form one step further and leans towards tonality. The caprice first introduces a subset (0, 1, 5, 8) arranged around a strong tonal center. The prime form is present in its entirety but it quickly moves to a series of subsets by which Kim explores other tonal possibilities.

Caprice No. 3 takes a twelve-tone row (P0) from the *Motto*. Its chromatic gap fill is fiery and Kim's use of repeats reiterates the prime form, (0, 1, 4, 5, 8, 9).

Caprice No. 4 and Caprice No. 5 are connected by *attacca*. Kim now uses a full-fledged twelve-tone matrix from the *Motto*. However, the caprice never gives up on the

[18] Or any pitch-set class for that matter.

melodic contour of the *Motto* even when it is voiced differently. The gradual accelerando of subdivision of the beats, as Beethoven so famously did, leads into Caprice No. 5 quite naturally.[19] Caprice No. 5 is humorous yet creative. Even if intentional blurring of tonality is achieved by frequent use of octatonic scales and intervals such as diminished eights and major ninths, the few measures where tonality is established are insistent and the circle of fifths motion is clearly stated.

Caprice No. 6 shows Kim's free use of twelve-tone rows. He alters a row to create a musical gesture that is very light and evaporating. The tender character continues to the next caprice.

Caprice No. 7, while using pillar intervals (minor sixths and major thirds) from the *Motto*, focuses more on the vocal quality of the *Motto*. The motion of the two independent voices in the caprice resembles that of the *Motto*.

Kim inserts the idea of two individual voices masterfully in Caprice No. 8 in creating his tone row. Unrelenting double-stops follows little grace-notes groups that announce the use of different rows.

Caprice No. 9 opens with tone rows from the *Motto*'s matrix. The second section in the caprice is essentially fourth species counterpoint where the harmonic structure is largely determined by a suspension-resolution relationship. The third section of the caprice is a journey via the circle of fifths.

In Caprice No. 10 and Caprice No. 11, the *Motto*'s prime form and its subset are in use. Excessive use of thirds reaffirms the invervallic property.

[19] The first movement of his Spring Sonata is a great example.

The last caprice (No. 12) is perhaps the finest example of Kim's tonal use of a twelve-tone matrix. Kim creates serene, lullaby-like movement by relating harmonies suggested from the P0 of the matrix.

Despite that fact that all twelve caprices stem from one simple composition, each caprice is a different and unique character. Within the violin literature, this work gains the importance it deserves due to Kim's successful application of minimalism in music. It is not a typical minimalism music in which a few musical materials are walking on a Möbius strip. Rather, through these twelve caprices, Kim explores every musical and emotional possibility that the *Motto* and the violin have to offer.

By definition, diatonicism is determined by the order of importance of the notes and harmonies. This has an immediate consequence for string players. Tonal finger patterns are introduced to and systematically trained by all violinists. Therefore, playing an atonal work poses a challenge as violinists have to learn new physical motions that do not correspond to the traditional school of practice.

Atonal compositional elements present in these caprices are not extremely aggressive because the whole work itself is not aggressively atonal. However, that is not to say this work is designed for intermediate-level violinists.

There is a significant amount of technical challenges from extreme precision of rhythm (Caprice No. 1), agility of left hand (Caprice No. 3), impeccable double-stop intonation (Caprice Nos. 2, 4, 8, 9, 10, and 11), tricky left hand work (Caprice Nos. 5 and 6), polyphonic playing (Caprice No. 7), to a fine command of the instrument (Caprice No. 12).

These caprices serve as a great recital selection for any professional violinist. With Kim's impressive understanding of the instrument and his economical use of musical material, the work serves as a great introduction to the demands of violin playing within the music of the twentieth century. Through a genre that is familiar to all violinists, the caprice, violinists will be better acquainted with extended techniques that post-tonal works require. When describing his own compositional style, Kim said, "I am trying to reduce everything to its maximum".[20] His ability of modifying and applying the compositional properties of the *Motto* throughout the twelve caprices shows his deep understanding of violin writing and is a fine example of craftsmanship and expression. Those two seemingly opposed ideas, cerebral craftsmanship and emotional expression, blend into a great piece of art.

[20] Lockwood, Lewis. "Beethoven's Miniatures." In *Music in Print and Beyond: Hildegard Von Bingen to The Beatles*, edited by Monson Craig A. and Marvin Roberta Montemorra, 118-28. Boydell and Brewer, 2013.

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PART TWO

DMA DEGREE RECITAL PROGRAM NOTES

Program I

September 7th, 2014
Recital Hall, Singletary Center for the Arts
3:00 PM

Chi Young Song, Violin
Dr. Patricia Griffith, Piano

Sonata for Violin and Piano, Op. 9, No. 3 — J.M. Leclair (1697-1764)
- Un poco Andante
- Allegro
- Sarabanda
- Tambourin

Sonata for Piano and Violin, Op. 30, No. 2 (1802) — L. v. Beethoven (1770-1827)
- Allegro con brio
- Adagio cantabile
- Scherzo
- Finale

Recitativo and Scherzo for Solo Violin, Op. 6 (1910) — F. Kreisler (1875-1962)

Sonata for Violin and Piano (1886) — C. Franck (1822-1890)
- Allegretto Moderato
- Allegro
- Moderato
- Allegretto poco mosso

Sonata for Violin and Piano, Op. 9, No. 3, J.M. Leclair

The French violin school owes much to Jean-Marie Leclair from Lyon, France. Born to a lacemaker and an amateur cellist father, Leclair's first artistic foray was as a dancer in the Opera of Lyon. It was in Paris, however, where his talent as a composer and violinist began to receive attention. His fourth published collection of violin sonatas, Op. 9, was dedicated to one of his employers, Princess Anne of Orange (Netherlands). The third sonata of this collection is particularly famous for its technical demands.

Leclair's ability as a violinist is revealed in this sonata through the use of multiple-stops (chords played on violin), double stop trills, and the sophisticated use of articulation.

Sonata for Piano and Violin, Op. 30, No. 2, L. v. Beethoven

By the time of Ludwig van Beethoven, the genre of the Violin Sonata had already been well developed, especially by Mozart. However, the violin writing in Beethoven's sonatas plays an equally important role as the piano, hitherto unseen in the genre. Beethoven's musical growth can be traced throughout the ten sonatas he composed. Although Beethoven began experiencing the loss of his hearing when Op. 30, No. 2 was written (in 1802), his interest in the new style of bow invented by François Xavier Tourte gave him a new sound world to play with. It is obvious that Beethoven had this new ideal in mind while composing this sonata. The first movement is the first sonata form movement by Beethoven that does not repeat the exposition. The development embarks on wild modulations of the two themes before the recapitulation and a large coda. The second movement starts with a simple hymn-like melody on the piano. It progresses into an unsettling harmonic progression and the main theme is recalled at the end of the movement. After the rhythmically complicated Scherzo in the key of C major, the last movement is a Sonata-Rondo form in Beethoven's C minor; it ends with a grand coda.

Recitativo and Scherzo for Solo Violin, Op. 6, F. Kreisler

"Elegant and graceful" is the phrase often used to describe the playing of the leading virtuoso of the last Golden Era of violin playing, Fritz Kreisler. His constant use of vibrato, not only on long notes but also on short notes, as well as his delicate bow hold contributed to his expressive and incredibly sweet sound. The dedicatee of "Recitativo-Scherzo" was Eugène Ysaÿe, who in turn dedicated his Fourth Solo Violin Sonata to

Kreisler. The recitativo, in the key of D minor, is extremely vocal and highly chromatic. Drastic changes of mood, articulation, and virtuosic passages in the Scherzo show Kreisler's technical perfection and true understanding of the nature of the violin.

Sonata for Violin and Piano, C. Franck

After graduating from the Liège Conservatoire and the Conservatoire de Paris with First Prizes, Belgian composer César Franck became the organist at St Jean-St François-du-Marais in Paris in 1851. As a composer, Franck was nurtured on the late works of Beethoven and the polyphony of Bach, such as the St. Matthew Passion, which had been recently rediscovered in Berlin. Franck was very enthusiastic of Wagner's music but he never let this compromise his own individuality. The basic elements of the 'Franck' technique includes a warmth of harmony, a sense of counterpoint, and the immortalization of the dominant ninth chord which was later used by Debussy. After establishing the cyclic form through his Piano Quintet, Franck employs this form extensively in the Violin Sonata. In this Sonata, dedicated to Eugène Ysaÿe, the main element of the principal theme is the intervals built upon the dominant ninth chord. The first movement is in Sonata Form and it shows Franck's command of Late Romantic chromaticism. The core melodies of the next movement are based solely on the themes presented in the first movement. The third movement, entitled 'Recitativo-Fantasia' is a continuation of the materials already presented in the first movement. A new theme appears briefly and seems somewhat insignificant in this particular movement, but it later plays an important role in the last movement. The fourth movement is highly chromatic and its main theme is a simple yet impeccably crafted canon whose material was first stated in the preceding movements. Although Franck's dynamics between the violin and

gargantuan piano writing imbalance the work, (leading some to believe this power imbalance prevents the work from being a model of violin sonata writing), its breadth of emotion and richness has universal appeal.

Program II

March 9th, 2015
Recital Hall, Singletary Center for the Arts
8:00 PM

Chi Young Song, Violin
Dr. Barbara Rogers, Piano

Sonata Representativa (ca. 1669) — H. I. F. v. Biber (1644-1704)

Sonata for Piano and Violin, Op. 24, No. 5 (1800/01) — L. v. Beethoven (1770-1827)
- Allegro
- Adagio molto espressivo
- Scherzo
- Rondo

Le Streghe Op. 8 (ca. 1813) — N. Paganini (1782-1840)

Violin Sonata No. 2 (1923/27) — M. Ravel (1875-1937)
- Allegretto
- Blues
- Perpetuum mobile

Sonata Representativa, H. I. F. v. Biber

Austrian violinist of Bohemian birth, Heinrich Ignaz Franz von Biber was the most celebrated violinist of the 17th century. While the background of his musical education remains ambiguous, his technique allowed him to travel to extended positions (registers) and to play multiple stops with ease. His great understanding of the instrument and his remarkable talent as a composer birthed one of his monumental works, the Sonata Representativa. Many composers and musicologists of the era tried to translate the sound of nature and animals into musical notation. This sonata opens with

an introductory Allegro and the following section is the first animal, Nachtigal (Nightingale), marked by rapid falling thirds in the violin. Fast tremolo of the violin in Cu Cu (Cuckoo) connects to Fresch (Frog) in which Biber creatively paints the sound of a frog by employing minor second double stops, out-of-tune glissandi, as well as pitch-less sound by crashing the bow into the strings. The idea of the minor second interval carries on to the next section of Die Henn (Hen) and Der Hann (Rooster). Die Wachtel (Quail), represented by a slow rhythmic pulse, is a sudden contrast to what comes before and it eases into the next section, Die Katz (Cat). After the rising figure in the violin, it suddenly descends to an unspecified pitch using glissando, depicting a cat's "meow". In Musquetir Mars (Musketeer's March), whose tune also appears in Battalia, the violin is accompanied by the basso continuo's percussive rhythm which is followed by the closing section of the piece, Allemande, which is in binary form.

Sonata for Piano and Violin, Op. 24, No. 5, L. v. Beethoven

Dedicated to the Count Moritz von Fries, the Sonata for Piano and Violin Op. 24, No. 5 is the most popular violin sonata by Ludwig van Beethoven. Its incredible warmth and lyricism earned it the nickname Frühlingssonate (Spring Sonata). During the years of composition of this sonata, Beethoven was also at work on the first sketch of his Pastorale Symphony. Aside from their apparent similarities, it is not coincidental that the two works share a very similar structure in terms of keys for each movement. Incidentally, the same can be argued for the Pastorale Symphony and the First Razumovsky String Quartet (Op. 59), which Beethoven worked on quasi-simultaneously. While Op. 24, No. 5 does not show Beethoven's trademark of complicated harmonic structure, rhythmic variety must be noted. Throughout the sonata, Beethoven cleverly

inserts passages where increments of rhythm increases, thus, giving the listener a sense of urgency without speeding up the tempi. With the ever-famous violin melody of the opening, the first movement of the Op. 24, No. 5 is marked by luminosity and beautiful freshness. The second movement is simple yet deeply intimate. The third movement, Scherzo, makes this sonata the first four-movement Violin Sonata by Beethoven. This extremely short and light movement leads into the last movement, which is a sublimely glorious and lush rondo.

Le Streghe Op. 8, N. Paganini

All violinists owe a great debt and a certain amount of vexation to the Italian violinist, Niccolo Paganini. His fame as a concert violinist has never been forgotten throughout the history of western music and his compositions are considered to be a pillar of modern violin technique. His works are known for their extreme difficulty and require an incredible level of technique as well as flexibility of hands; while there is no legitimate medical proof, he is believed to have suffered from Marfan Syndrome which might have given him the ability to execute extended techniques. Being the virtuoso and superstar violinist that he was, one of the most suitable musical forms for him is one that starts out simply and allows him to gradually build up intensity and show off his virtuosity. Theme and Variation seems to be just that form and in fact, Paganini uses it rather frequently. After a rather lengthy introduction, *Le Streghe* (The Witches) introduces a theme that Paganini took from the ballet, *Le nozze di Benevento*. Paganini does not miss out on any opportunity that this squarely-composed theme has to offer by varying the theme through multiple-stops, left hand pizzicato, multiple-stop harmonics,

and slurred-staccato to name a few. In this recital, Song is performing the Kreisler version in which violinist Fritz Kreisler inserted his own virtuosic cadenza at the end.

Violin Sonata No. 2, M. Ravel

Maurice Ravel presents masterful use of bitonality, counterpoint, and a wide sound and texture palette in his Violin Sonata No. 2. The first movement, written in a loose sonata form, sets the atmosphere for the entire work and introduces many of the motives that Ravel will later develop throughout the piece. The delicate writing for each instrument and his careful treatment of them show the influence of Impressionism. Heavily influenced by jazz elements, the second movement utilizes 1920's Blues components. In the last movement, the piano brings back the countermelody from the first movement beneath the nonstop sixteenth notes of the violin. Full of Jazzy *je ne sais quoi*, the sonata comes to an explosive ending.

Program III: Brahms Project, Complete Works for Piano and Violin

May 5th, 2015
Recital Hall, Singletary Center for the Arts
8:00 PM

Chi Young Song, Violin
Dr. Patricia Griffith, Piano

Johannes Brahms (1833 – 1897)

Scherzo WoO. 2 (1853)

Sonata in G major Op. 78 (1878 - 79)
- Vivace ma non troppo
- Adagio
- Allegro molto moderato

Sonata in A major Op. 100 (1886)
- Allegro amabile
- Andante tranquillo - Vivace
- Allegretto grazioso

Sonata in D minor Op. 108 (1886 - 88)
Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Scherzo WoO. 2

Brahms launched his musical career at the age of 17 as a collaborative pianist to the famed Hungarian violinist, Eduard Reményi. It was Reményi who introduced Brahms to the well-established concert violinist, Joseph Joachim, who became Brahms' life-long friend. Robert Schumann, Albert Dietrich (a student of Schumann), and Brahms wrote a collaborative sonata for Joachim's birthday in which the title of the work was taken from Joachim's motto "Frei Aber Einsam" (Free but alone). This Scherzo was intended to be the second movement of the F-A-E Sonata, although the sonata was not published during the composers' lifetimes. The opening three-short-and-a-long pattern of the Scherzo shows the influence of Beethoven. Brahms molds syncopation, cross rhythm, rich harmony, and Schubertian lyricism into a cohesive structure before a coda that is full of a youthful sprit.

Sonata in G major Op. 78

After the Scherzo, it took Brahms 25 years to write his first full-fledged violin sonata. Op. 78 was written shortly after the death of his godson, Felix Schumann. Upon receiving the manuscript, Clara writes in her letter to Brahms "I wish that the last movement could accompany me in my journey from here to the next world." The opening theme of the first and the third movement, taken from one of his earlier lieder, earned this sonata the nickname, Regenlied. Here, as he did with his First Symphony, Brahms follows in the footsteps of Beethoven's last violin sonata, also in G major.

Although the opening of Op. 78 claims this work to be in the key of G major, the intimacy of the voices, constant turn to the parallel minor, the E-flat major second movement which contains elements of G major and its parallel minor, and the minor key beginning of the last movement suggest how Brahms was intensely aware of Beethoven's last violin sonata - as if Brahms intended to pick up from where Beethoven had left off. Op. 78 is incredibly delicate and personal, yet the two instruments are masterfully intertwined.

Sonata in A major Op. 100

Despite the public dispute with Wagner, some of Brahms' works reveal somewhat of a Wagnerian writing; the last movement coda of the Third Symphony being one of the best-known examples. In Op. 100, the bright and vocal opening theme of the first movement mimics Wagner's Die Meistersinger von Nürnberg. The theme is introduced by the piano directly and what starts out to be a four-bar phrase is interrupted by the interjection of the violin. But the mastery of Brahms tames all the oddities of irregular phrases and scattered melodic elements and the first movement flows without hesitation. The second movement is separated into two alternating sections; the sylvan Andante section and the folky Vivace section. The last movement opens with a calm and sincere rondo. It, however, is followed by a sudden turn to an emotional outburst that is hard to grasp. The following coda reinstates the rondo theme that is highly elaborated and triumphant.

Sonata in D minor Op. 108

By virtue of its vigor, Op. 108 is distinctive from Brahms' other violin sonatas. The first movement, written in typical sonata form, is agitated and unsettling. Intentional

displacement of melodic entrances and the high degree of rhythmic complexity add angst to the movement as it progresses. The Picardy Third at the end of the movement leads into the second movement that is gloriously heartfelt and sublimely divine. The following movement is essentially a scherzo movement but in duple meter. This deeply dark F-sharp minor movement sets the stage for the last movement. Returning back to the home key of the sonata, D minor, the last movement of Op. 108 is extremely relentless and stormy. The meter, 6/8, suggests a tarantella and the movement barely slows down its pace. This almost violent movement ends with a coda that is enigmatic yet greatly tragic.

Program IV

May 3rd, 2016
Recital Hall, Singletary Center for the Arts
8:00 PM

Chi Young Song, Violin
Dr. Patricia Griffith, Piano

Four Romantic Pieces (1887) — A. Dvořák (1841-1904)
- Allegro Moderato
- Allegro Maestoso
- Allegro Appasionato
- Larghetto

12 Caprices for Solo Violin (1980) — E. Kim (1920-1998)

Carmen Fantaisie Brillante (ca. 1876) — J. Hubay (1858-1937)

Violin Sonata, Op.18 (1887) — R. Strauss (1864-1949)
- Allegro, ma non troppo
- Improvisation: Andante cantabile
- Finale: Andante – Allegro

Four Romantic Pieces, A. Dvořák

Dvořák was renting a room in his house to a young amateur violinist, Josef Kruis, when he wrote the Four Romantic Pieces. As a gift to Kruis, Dvořák wrote the Terzetto for Two Violins and Viola, Op. 74, which proved to be too technically challenging to Kruis. This prompted Dvořák to write a less challenging work and the result was the Miniatures for Two Violins and Viola. Upon finishing writing the Miniatures, Dvořák arranged it for violin and piano and this became the Four Romantic Pieces. The charming melody in the first movement radiates welcoming warmth. The raised fourth in the second movement is unmistakably Bohemian and the third movement vaguely recalls the first movement. It is the last movement where the heart of this piece lies. The rhythmic gestures combined with a deeply emotional tonal treatment tugs at the heart.

12 Caprices for Solo Violin, E. Kim

One of the notable 20th century American composers, Earl Kim, was born into a Korean immigrant family in California. He began his composition and theory studies under the tutelage of Schoenberg at UCLA but he later transferred to UC Berkeley where he studied with Ernst Bloch. He was an active composer, pianist, voice coach, and educator who taught at Princeton and Harvard universities. Commissioned by Itzhak Perlman, he wrote his *12 Caprices for Solo Violin* in 1980. The Caprices utilize a wide range of harmonic, rhythmic, and melodic spectrum and are the epitome of his compositional language, which is characterized by his extremely refined and economical use of musical elements. While a few caprices such as No. 8 and No. 9 employ techniques of the Second Viennese School (No. 8 uses set theory and the12-tone technique is loosely used in No. 9) the whole work generally stands on the fine line between tonality and atonality.

Carmen Fantaisie Brillante, J. Hubay

When the virtuoso violinist Eugen Huber changed his name to Jenő Hubay at the age of 21, he had already been honing his playing with prominent violinists such as Joseph Joachim and Henri Vieuxtemps. With Hubay, the Hungarian violin school began to flourish and his career as a soloist, chamber musician, and pedagogue was unparalleled by his contemporaries. Written by the young Hubay, the Fantaisie employs popular themes from Bizet's eponymous opera. While the Fantaisie demands a great deal of virtuosity from both violinist and pianist, Hubay does not neglect the lyricism of Bizet's memorable moments in *Carmen* such as the famous overture, the seductive Habanera, and the March of the Toreadors.

Violin Sonata, Op.18, R. Strauss

The champion of tone poems, Strauss wrote his violin sonata in 1887 when he had just fallen in love with his wife to be, Pauline. While its unrelenting passion is the governing force of the sonata, the work also foreshadows some aspects of his masterpiece, *Ein Heldenleben*, which he wrote 11 years later. Its ravishing musical language is a hallmark of the late German romantic music and requires a large sound palette from both instruments. The first movement opens with a heroic melody in the piano, which is, given the key of E-flat major, an obvious indication of Beethoven's influence. The second movement, titled "Improvisation", is hopelessly romantic and rich in its intricacy of chromaticism and rhythm. The closing "Finale" movement opens with a dark piano introduction. It is quickly followed by triumphant melodies and both instruments are tested on their virtuosity as well as range of colors that are almost orchestral.

Program V: Lecture Recital

May 10, 2017
Niles Gallery
12:00 PM

Earl Kim 12 Caprices for Solo Violin

Performance

Motto
Caprice No. 1
Caprice No. 2
Caprice No. 4
Caprice No. 7
Caprice No. 12

Introduction of the composer

Earl Kim was born in 1920 in California to a Korean family. His first musical training began at the age of nine on the piano and when he was nineteen he started his studies with Schoenberg at the University of California, Los Angeles. The year 1940 presented him with an opportunity to study with Ernest Bloch at the University of California, Berkeley but World War II soon interrupted it. After the war, he returned to UC Berkeley and resumed his studies with Roger Sessions. As a passionate educator, he taught at Princeton along side a who's-who of American composers such as Milton Babbitt, Eddie Cone, and Roger Sessions. He later taught at Harvard between 1967 and 1990 and resided in Massachusetts until his death in 1998.

Introduction to the work and review of related literature

Kim wrote the 12 Caprices for Solo Violin between March 23 and July 2 of 1980. Violin virtuoso Itzhak Perlman, who premiered Kim's violin concerto in the previous year, commissioned the work with a grant from the National Endowment for the Arts. Kim utilizes a great variety of compositional elements throughout the twelve caprices:

- Serial works: Motto and Caprice No. 4
- Non-serial atonal works (set theory): Motto and Caprice No. 1
- Free tonal works: Caprice No. 2, Caprice No. 7, and Caprice No. 12

The right hand (bow) technique of the violin family has developed rather consistently and gradually over the centuries. Going back to Locatelli's Op. 3, practically all of the right hand technique of the violin that we still use today was already present during his time. The pedagogical value in Kim's *12 Caprices for Solo Violin* largely comes from what is required of the left hand.

Role of the Motto via selected caprices

Kim opens the work with a stately *Motto,* marked *Largamente,* which consists of six double-stops elegantly arranged and palindromic in nature. The *Motto* can be analyzed in three ways:

- Set theory: looking at each measure intervalically shows a m6 m3 m6 m6 m3 m6 (or M3 m3 M3 M3 m3 M3) grouped in two pairs of three double stops. These pairs of three double stops share the identical prime form of (0, 1, 4, 5, 8, 9).
- Serialism (twelve-tone): the twelve notes employed in the *Motto* form a twelve-tone matrix.

	I_0	I_4	I_8	I_5	I_1	I_9	I_7	I_3	I_{11}	I_2	I_6	I_{10}	
P_0	F	A	C#	Bb	F#	D	C	Ab	E	G	B	D#	R_0
P_8	C#	F	A	F#	D	Bb	Ab	E	C	D#	G	B	R_8
P_4	A	C#	F	D	Bb	F#	E	C	Ab	B	D#	G	R_4
P_7	C	E	Ab	F	C#	A	G	D#	B	D	F#	Bb	R_7
P_{11}	E	Ab	C	A	F	C#	B	G	D#	F#	Bb	D	R_{11}
P_3	Ab	C	E	C#	A	F	D#	B	G	Bb	D	F#	R_3
P_5	Bb	D	F#	D#	B	G	F	C#	A	C	E	Ab	R_5
P_9	D	F#	Bb	G	D#	B	A	F	C#	E	Ab	C	R_9
P_1	F#	Bb	D	B	G	D#	C#	A	F	Ab	C	E	R_1
P_{10}	D#	G	B	Ab	E	C	Bb	F#	D	F	A	C#	R_{10}
P_6	B	D#	G	E	C	Ab	F#	D	Bb	C#	F	A	R_6
P_2	G	B	D#	C	Ab	E	D	Bb	F#	A	C#	F	R_2
	RI_0	RI_4	RI_8	RI_5	RI_1	RI_9	RI_7	RI_3	RI_{11}	RI_2	RI_6	RI_{10}	

- Harmonically, the *Motto* is a series of four augmented triads (F-A-C#, Bb-D-F#, Ab-C-E, G-B-D#).

Conclusion

With Kim's fine understanding of the instrument and his economical use of musical material, the work serves as a great introduction to the demands of violin playing within the twentieth century language. Through a genre that is familiar to all violinists, the caprice, violinists will be better acquainted with extended techniques that post-tonal works require.

Performance

Motto
Caprice No. 1
Caprice No. 2
Caprice No. 4
Caprice No. 7
Caprice No. 12

VITA

EDUCATION

2013 **The Boston Conservatory** Boston, MA
Master of Music in Violin Performance

2010 **The Boston Conservatory** Boston, MA
Bachelor of Music in Violin Performance

PROFESSIONAL POSITIONS HELD (SELECTED)

Arkansas State University, 2017 – present, State University, AR
Assistant Professor of Violin/Coordinator of Strings

Arkansas State University, 2016 – 2017, State University, AR
Instructor of Violin and Viola/Coordinator of Strings

University of Kentucky, 2013 – 2016, Lexington, KY
Graduate String Quartet Fellow/Teaching Assistant

Central Music Academy, 2015 – 2016, Lexington, KY
Faculty

Rundfunk-Sinfonieorchester Berlin, 2010 – 2011, Berlin, Germany
Section Violin

HONORS AND AWARDS (SELECTED)

University of Kentucky, 2013 – 2016, Lexington, KY
Full-time Teaching Assistantship
Graduate String Quartet Fellowship

The Boston Conservatory, 2006 – 2013, Boston, MA
Conductor's Orchestra Grant (2013)
Scholarships (2006 – 2010 and 2011 – 2013)
Winner, The Boston Conservatory Honors Chamber Music Competition (2012)

l'Académie Internationale d'été de Nice, 2008, Nice, France
Winner, l'Académie Internationale d'été de Nice Concerto Competition

Seoul-Asia International Music Competition, 2005, Seoul, South Korea
Winner, Seoul-Asia International Music Competition Violin Division

Chi Young Song